handel and haydn society

thomas dunn, music director

157th season

1971-72 SEASON OF THE HANDEL AND HAYDN SOCIETY

PROGRAM I:	**Friday, October 29, 8:30 p.m., Jordan Hall**
J. C. BACH	Symphony in G Minor
SWEELINCK	Psalm 150
STRAVINSKY	Dumbarton Oaks Concerto
FRANÇAIX	Le diable boiteux (with puppets)
PROGRAM II:	**Friday, December 10, 8:00 p.m. sharp, Symphony Hall**
	Sunday, December 12, 8:00 p.m. sharp, Symphony Hall
HANDEL	Messiah (1754 Foundling Hospital Version)
PROGRAM III:	**Friday, February 4, 8:30 p.m., Jordan Hall**
	A MOZART EVENING (with dancers and dice)
	Symphony No. 29, K. 201
	Arias for Soprano K. 344, 208 and 528
	Symphony No. 33, K. 319
	Musikalisches Würfelspiel, K. 516f
PROGRAM IV:	**Friday, March 10, 7:00 p.m. sharp, Symphony Hall**
J. S. BACH	The Passion according to Saint Matthew (complete in German)
PROGRAM V:	**Friday, April 28, 8:30 p.m., Jordan Hall**
BRAHMS	Nänie and Schicksalslied
RACHMANINOFF	Piano Concerto No. 3
HONEGGER	La Danse des Morts (The Dance of the Dead)

The Society again welcomes the instrumental assistance of the Boston Philharmonia.

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HANDEL AND HAYDN SOCIETY

157th Season 1971-72

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The performer who disregards the likes and dislikes of his audience is destined to have a short career. If he professes not to care, he is either a liar or a fool.

By and large, an audience comes to a concert to be pleased by what it hears; the performer, on the other hand, is there to please the audience and himself. His professional career depends upon how well he succeeds in this effort, and, generally speaking, his success is measured by the size and approval of his audience.

The mutual search for pleasure is an essential ingredient of the concert situation; it is also one of its weaknesses. All too often, the search is nothing more than a ritual in which the participants play it safe: the audience seeks out the performers and programs which have given it pleasure in the past or which have been glamorized by clever press-agentry, and the performer looks to his well-worn repertorial bag of proven crowd-pleasers. The end result is artistic stagnation, and the concert hall takes on the aspects of a musical mausoleum.

Music is art and science – inseparable. It is rhythm, meter, pitch, timbre, dynamic level, an infinite variety of sounds in vertical and horizontal combinations. It can be harsh, abrasive, dissonant or soft, gentle, melodious. It can soothe or disturb, provoke sadness or joy. There is more to music than mere aural gratification. It is born of the mind and it speaks to the mind. Theological disputes over the existence of celestial choirs aside, music is for the living, not the dead.

There are increasingly alarming signs that concert activities in America are in serious difficulty. Some have even predicted the ultimate demise of concert life as we know it. That, hopefully, is an overly pessimistic view, but there can be no doubt that changes will take place.

The Handel and Haydn Society has been involved in concert activities for over a century and a half and has no intention of giving up after coming so far. We aspire to please you with our performances, but we hope to challenge you as well. If, in doing so, we incur your occasional displeasure, we will be reassured that we are alive, that our audience is alive, and that we are doing our part to keep music alive. That, after all, is our only reason to be here.

George E. Geyer

HANDEL AND HAYDN SOCIETY

Thomas Dunn, Music Director

FEBRUARY 4, 1972 / JORDAN HALL / 8:30 p.m.

The Festival Orchestra of New York
Gerald Tarack, *Concertmaster*

Thomas Dunn, *Conducting*

WOLFGANG AMADEUS MOZART

Symphony No. 29 in A Major, KV 201 (186a)

Allegro moderato
Andante
Menuetto
Allegro con spirito

Arias for Soprano

Ruhe sanft (Zaïde), KV 344
Aer tranquillo (Il Rè Pastore), KV 208
Bella mia fiamma, addio, KV 528

Barbara Wallace, *soprano*

Intermission

Symphony No. 33 in B-flat, KV 319

Allegro assai
Andante moderato
Minuetto
Finale. Allegro assai

Musikalisches Würfelspiel, KV 516f

Marsha Davis and Charles Garth, *dancers*
Dance supervised by Julia Sutton, Chairman, Music Literature, New England Conservatory of Music
Music transcribed by Daniel Pinkham, Chairman, Performance of Early Music, New England Conservatory of Music

Dance source for the Minuet: Tomlinson, *The Art of Dancing explained by Reading and Figures,* 1744, as taught by Shirley Wynne.

Program Notes *by Joseph Dyer*

MOZART: Symphony No. 29 in A, KV 201 and Symphony No. 33 in B flat, KV 319

The sunny grace of the *style galant* and of Italian instrumental music find a splendid realization in this, one of the happiest of Mozart's symphonies. Before 1774, the year in which KV 201 was composed, Mozart had been to Italy on three occasions and his eclectic mind quickly grasped the fundamentals of the Italian style. It was while on his last trip (1773) that he wrote the popular solo cantata *Exultate, jubilate,* KV 165. Symphony No. 29 marks a considerable leap in mastery over its predecessors; it was Mozart's most accomplished orchestral work up to that time. With the exception of the Symphony, KV 202 he wrote no more symphonies for four years after this most important step on the path to compositional maturity.

An earlier visit to Italy (1770) and a meeting with Padre Martini, the famous exponent of contrapuntal art, would have awakened Mozart to the rich resources of polyphony in instrumental composition which he exploits in KV 201. Also in the 1770s the influence of Haydn began to make itself felt; Mozart's quartets of 1773 (KV 168-173) are the clearest examples of this but the richer textures of KV 201 were inspired by Haydn as well. Mozart was in Vienna for a while in 1773 and wrote there the tense G-minor Symphony, KV 183 with a seriousness of purpose which one can discern even in a work as joyous as the A-major Symphony. The proximity of the two works is evident from the number (KV 186a) assigned to the A-major Symphony by Alfred Einstein in his revision of the chronological catalogue of Ludwig Köchel.

After rising gradually by sequences the first theme, a perfect mixture of cheerfulness and calm, is repeated with the lower strings imitating. Fragments of similar contrapuntal activity are in evidence throughout the Symphony, imparting a new dimension to its fundamentally *galant* leanings. Neither Haydn nor Mozart had finally settled on the function of the development section and, accordingly, in KV 201 we find sequences and imitation on new material before the recapitulation of the opening theme.

The exquisite second movement (with violins muted) scarcely rises above a *piano* except at its end. Again, the transition back to the lilting first theme borrows only a triplet figuration from the exposition. The minuet, somewhat bluff for Mozart, is reminiscent of Haydn. He possibly intended it to have a humorous conclusion but Mozart did not have Haydn's gift for this kind of comedy and the whole idea sounds a bit embarrassed. Unbounded energy and *joie de vivre* radiate from every note of the final *Allegro,* a sprightly finish to one of Mozart's most jovial works.

The Symphony in B flat, KV 319 was finished on July 9, 1779 and appeared in print during Mozart's lifetime. Due to the four-year hiatus in symphonic composition mentioned above it is separated from KV 201 by only one Symphony which is well known today: the "Paris" Symphony, KV 297. Symphony No. 33 was written when Mozart's spirits could scarcely have been at their highest. His mother had died in Paris, he had not enjoyed a hoped-for success there, Aloysia Weber with whom he had been in love jilted him and after all this he had to return to Salzburg and servitude to the prince-archbishop. His father had healed the rift between Wolfgang and the archbishop and the prodigal was given the posts of organist and concertmaster – but not at a very princely salary.

Though he must have chafed under his yoke Mozart seems to have carried out his duties conscientiously. A number of sacred works (including the Vespers, KV

321 performed by the Handel and Haydn Society in 1970) originated during this period along with the "Posthorn" Serenade, KV 320 which was written for an as yet unknown event in Salzburg. Originally KV 321 had only three movements, the Minuet having been added in 1782 to accommodate the Symphony to Viennese tastes. A definite advance over KV 201 is the *concertante* scoring for winds (oboe and bassoon) and though the development sections are not based on material from the exposition they are intricately worked out on motives of their own. In the first movement of this Symphony Mozart introduces a theme which was to become famous in the last movement of the "Jupiter" Symphony. In the slow movement Mozart's continued interest in polyphony provides a brief contrast in an otherwise treble-dominated texture. The spirit of comic opera ushers out the Symphony with even a suggestion (in Abert's opinion) of an animated country festival complete with village musicians (oboe and bassoon in the exposition).

MOZART: Arias for Soprano, KV 344, 208 and 528

It is not often appreciated how enormous was the amount of vocal music composed by Mozart. Virtually the complete range of genres known to the late eighteenth century is represented – from pretentious *opera seria* to little German songs with piano accompaniment. In between are the Masses, Vespers and individual pieces of sacred music, the concert arias (solos, duets and trios) with orchestra and 27 vocal canons. For the stage Mozart produced examples of comic and serious opera, operetta, *Singspiele* and other theater pieces which cannot be easily categorized.

The concert arias were often written for a particular singer whom Mozart wished to oblige or else for inclusion in operas of other composers. Many of these arias are to texts of the Viennese court poet Pietro Metastasio (1698-1782) whose dramatic principles were somewhat dated by Mozart's time. His elegant verse was highly regarded, however.

Zaïde, KV 344 has remained in relative obscurity because Mozart stopped short of completing it probably because of its strong similarity to *The Abduction from the Seraglio* which he did complete. Even the title is not his; it was supplied by Johann André when he published Mozart's two acts together with an overture and final chorus of his own composition. J. A. Schachtner, a Salzurg trumpeter, wrote the libretto which Mozart set to music in the period 1779-80 possibly with a view to presenting it as part of the *Nationalsingspiel* plans of Joseph II. The lack of a comic element made him despair of its ever winning acceptance from the Viennese audiences which he regarded as being shallow.

The story of *Zaïde,* like *The Abduction,* involves an attempted escape from a harem but the aria "Ruhe sanft, mein holdes Leben" is sung before these plans develop so the plot of the opera need not detain us here. The heroine, Zaïde, passes by the sleeping Gomatz, a Christian prisoner of the Sultan Soliman, and places a portrait of herself beside him in hope of awakening his affections. While doing this she sings the aria "Ruhe sanft." It is tripartite with the tempo markings Tempo di Minuetto grazioso-Andante moderato-Tempo I. The orchestration is extraordinarily delicate as befits a lullaby: violins play with mutes while the violas accompany softly *pizzicato.*

While in the service of the Archbishop of Salzburg Mozart was called upon to provide music for court and church as well as for special events in the life of the city. One of the latter was a visit to Salzburg by the Archduke Maximillian Franz (later a patron of Beethoven) in April, 1775. For this occasion Mozart wrote

music to a popular libretto of Metastasio, *Il rè pastore*, KV 208. It belongs to the genre known as the *serenata,* i.e., an operatic work generally involving pastoral elements and destined to commemorate some special event.

It appears that *Il rè pastore* was presented in what we would call a "concert" version for the Archduke's visit. The diary of his journey calls it a "cantata." The title, *The Shepherd King,* refers to the hero Aminta (a male soprano) who, not knowing that he is heir to the throne of Sidon, happily lives the life of a shepherd. In "Aer tranquillo" he praises the joys of this life close to nature. (A subsequent aria of Aminta with obbligato violin, "L'amerò, sarò costante," has become quite well known.)

Metastasio favored the da capo (A-B-A) aria form and Mozart chose not to alter this aspect of the libretto. In "Aer tranquillo" he embellishes the repeat of the A section slightly. The opening ritornello, bearing the unusual tempo designation Allegro aperto, was later that same year (1775) used for the first movement of the G-major Violin Concerto, KV 216. Both the Concerto and *Il rè pastore* are suffused with the soft light of the *style galant.* The harsh winds of reality do not disturb the "gentle breezes" of a kingdom immune to serious conflicts.

The text of the dramatic *scena* "Bella mia fiamma-Resta, o cara," KV 528 may have been borrowed from an opera libretto but if so the source has thus far remained undiscovered. No more is known of the dramatic situation than can be gleaned from a reading of the aria's text. A legend reported many years later by one of Mozart's sons surrounds the composition of the aria. In 1787 Mozart was in Prague for the premiere of *Don Giovanni,* KV 527 and was staying at the home of Franz Duschek and his wife Josepha. Mozart had been friendly with them for about ten years and he had promised Mme. Duschek an aria. He had been slow about producing it, however, and, not a lady to be put off, she locked him up until the manuscript was forthcoming. Mozart agreed to give her the aria if she could sing it perfectly at sight. Naturally, he introduced a passage or two, one of them set to words which may be translated "this passage is terrible for me," which put Josepha to the test.

The aria is a complete dramatic *scena* consisting of an accompanied recitative and bipartite aria which begins slowly and comes to a conclusion in a more brilliant tempo. In comparison with the two previous arias this one draws out the affective qualities of the text. The fluctuating emotions of the recitative are repeated in the aria culminating with a ferocious resolution of self-immolation. "Resta, o cara" begins calmly but at the thought of "acerba morte" turns momentarily to the minor mode. Mozart's musical depiction of anguish ("Quest' affanno") probably served also as the touchstone of Josepha Duschek's musicianship: a series of augmented and diminished intervals over a progression of dominant sevenths. To our post-Wagnerian ears it may not seem as frightful as it was in 1787. The concluding Allegro is an exultant embrace of death.

MOZART: Musikalisches Würfelspiel, KV 516f

A considerable amount of music of small technical demands circulated in the latter half of the eighteenth century. These easy sonatas, dances and fantasies were intended for amateurs who appreciated music tailored to their abilities. The appetite for composition must have been whetted as well because the *Musikalisches Würfelspiel* (Musical Dice-game; 1787?) attributed to Mozart is but one of a number of instant "do-it-yourself" manuals. The earliest one which survives was written by J. P. Kirnberger, a pupil of Bach, who was the first to publish solutions to the canons in the *Musical Offering.* His *Ever-ready Polonaise*

and Minuet Composer (Berlin, 1757) requires of the would-be composer (as its author points out) only the possession of dice, the knowledge of numbers and the ability to copy music.

The *Musikalisches Würfelspiel* follows the procedure established by Kirnberger and each time the game is "played" a sixteen-measure dance in triple meter results. A practical example may serve to illustrate the "composition" method. Suppose that the first throw of the dice results in a 7; one then refers to a table (printed with the music) and finds in the first column beside the number 7 the number 104. This refers to the 104th measure of the music (176 measures in all) which serves as the source material for the finished piece.

This measure becomes the first measure and another throw of the dice leads to the choice of another measure from the second column of the table to make the second measure of the dance. This operation is carried out sixteen times for a two-phrase (8+8) minuet, each phrase being repeated. The first phrase cadences on the dominant and is led back by the bass to the beginning for the repeat. When this phrase is repeated a slightly different bass leads on to the second phrase.

Mozart's authorship of the *Musikalisches Würfelspiel* cannot be established beyond doubt. The British Museum has two quadrilingual editions neither of which appeared until after Mozart's death. The edition which was published by Beethoven's friend Simrock is probably the original (1795?); the other publisher, Goetz, was known to indulge in the eighteenth-century sport of plagiarism and the similarity of the two editions is more than accidental.

Obviously, not even Mozart, if indeed he is the author of the game, could have forseen all the possible dances which would result from the casting of dice; the links between measures are not without flaw. The work is a curiosity from an age when amateur participation in music making was one of the social graces. It is one of a number of works known to music historians which are designed to allow someone of little or no musical training to take part in a performance or, in this case, collaborate on a composition. Members of the audience who would like to try their hand at what the twentieth century would call "aleatory" composition are advised that the *Musikalisches Würfelspiel* has been reproduced in its entirety, beginning on page 9.

NEXT CONCERT . . . . .

Friday, March 10, 1972
Symphony Hall, 7 p.m., **sharp**

J. S. BACH **The Passion According to Saint Matthew**
(complete in German)

Barbara Wallace, *soprano,* Eunice Alberts, *contralto,* Richard Shadley, *tenor,* Jon Humphrey, *tenor,* Francis Hester, *bass-baritone,* Elwood Thornton, *bass-baritone,* Lee Evans, *baritone.*

Ticket prices: $7.25, $6.25, $5.25, $4.25, $3.25.
Tickets now on sale by mail-order at the Society's office. Tickets available at Symphony Hall Box Office after February 19th.

RUHE SANFT

Ruhe sanft, mein holdes Leben,
schlafe, bis dein Glück erwacht;
da, mein Bild will ich dir geben,
schau, wie freundlich es dir lacht.

Ihr süssen Träume, wiegt ihn ein
und lasset seinem Wunsch am Ende
die wollustreichen Gegenstände
zu reifer Wirklichkeit gedeih'n.

Rest gentle, my beloved,
Sleep 'til happiness awakes;
Here I leave my portrait;
See how friendly is its smile.

Pleasant dreams, be ye his cradle,
And may he wake to wish
That all his blissful dreams become
Realities at last.

AER TRANQUILLO

Aer tranquillo, e di sereni,
freschi fonti, e verdi prati
sono i voti fortunati
della greggia, e del pastor.

Che se poi piacesse ai fati
di cambiar gl'offici miei,
avran cura allorai Dei
di cambiarmi e mente e cor.

Gentle breeze and peaceful days,
Fountains fresh and fields of green
Are the happy offerings
Of the shepherd and the sheep.

If it please the Fates
To change my station,
May it please them then
To change my heart and mind.

BELLA MIA FIAMMA

Bella mia fiamma, addio! non piacque di renderci felici. Ecco reciso, prima d'esser compiato, quel purissimo nodo, che strinsero fra lor gl'animi nostri con il solo voler.

Vivi! cedi al destin! cedi al dovere! Della giurata fede la mia morte t'assolve; a più degno consorte . . . o pene! unita vivi più lieta e più felice vita.

Ricordati di me, ma non mai turbi d'un infelice sposo la rara rimembranza il tuo riposo. Regina, io vado ad ubbidirti. Ah, tutto finisca il mio furor col morir mio. Cerere, Alfeo, diletta sposa, addio!

Beautiful love, farewell! Heaven has not been pleased to make us happy. Behold, before it is tied that chaste knot is broken, by which our wills alone bind our souls together.

Live! Yield to destiny! Yield to duty! My death frees you from your promise sworn; alas, joined to a consort more worthy, may you live a happier, more cheerful life.

Remember me, but be not troubled by a beloved memory of an unhappy husband. O Queen, I go to obey you. Let death put an end to my wrath. Ceres, Alfeo, chosen wife, farewell!

ARIA

Resta, oh cara!
Acerba morte mi separa,
oh Dio, da te.
Prendi cura di sua sorte,
Consolarla almen procura.

Vado . . . ahi lasso!
addio per sempre!
Quest' affanno, questo passo
è terribile per me.

Ah, dov' è il tempio?
dov' è l'ara?
Vieni affretta la vendetta! vieni!
Questa vita così amara
più soffribile non è,
No . . . Oh cara,
addio per sempre!

Stay, beloved!
Bitter death divides me,
O God, from thee.
Be thou watchful of her lot;
Pray, console her.

I go, alas!
Farewell forever.
This painful parting
Is dreadful to me.

Ah, where the temple,
Where the altar?
Hasten the revenge!
This life, so bitter,
Too painful is to bear.
No . . . my beloved,
Farewell forever.

WOLFGANG AMADEUS MOZART

Musikalisches Würfelspiel

Numbers Table

First Part

	I	II	III	IV	V	VI	VII	VIII
2	96	22	141	41	105	122	11	30
3	32	6	128	63	146	46	134	81
4	69	95	158	13	153	55	110	24
5	40	17	113	85	161	2	159	100
6	148	74	163	45	80	97	36	107
7	104	157	27	167	154	68	118	91
8	152	60	171	53	99	133	21	127
9	119	84	114	50	140	86	169	94
10	98	142	42	156	75	129	62	123
11	3	87	165	61	135	47	147	33
12	54	130	10	103	28	37	106	5

Second Part

	I	II	III	IV	V	VI	VII	VIII
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5	90	176	7	34	67	160	52	170
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7	138	71	150	29	101	162	23	151
8	16	155	57	175	43	168	89	172
9	120	88	48	166	51	115	72	111
10	65	77	19	82	137	38	149	8
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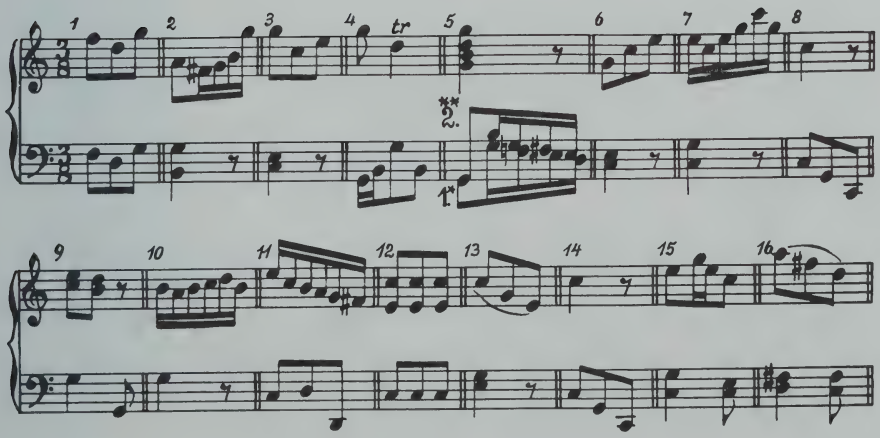

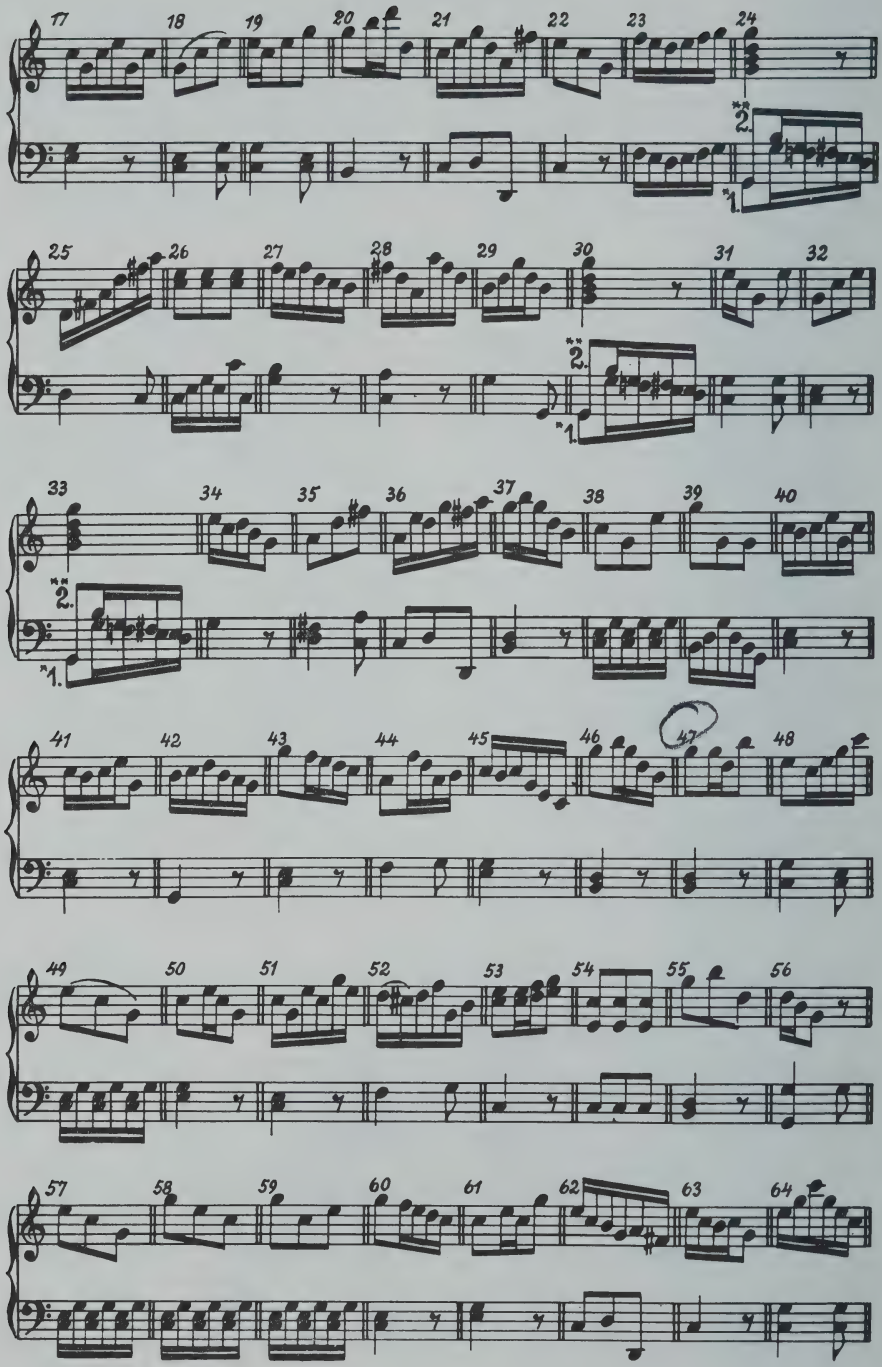
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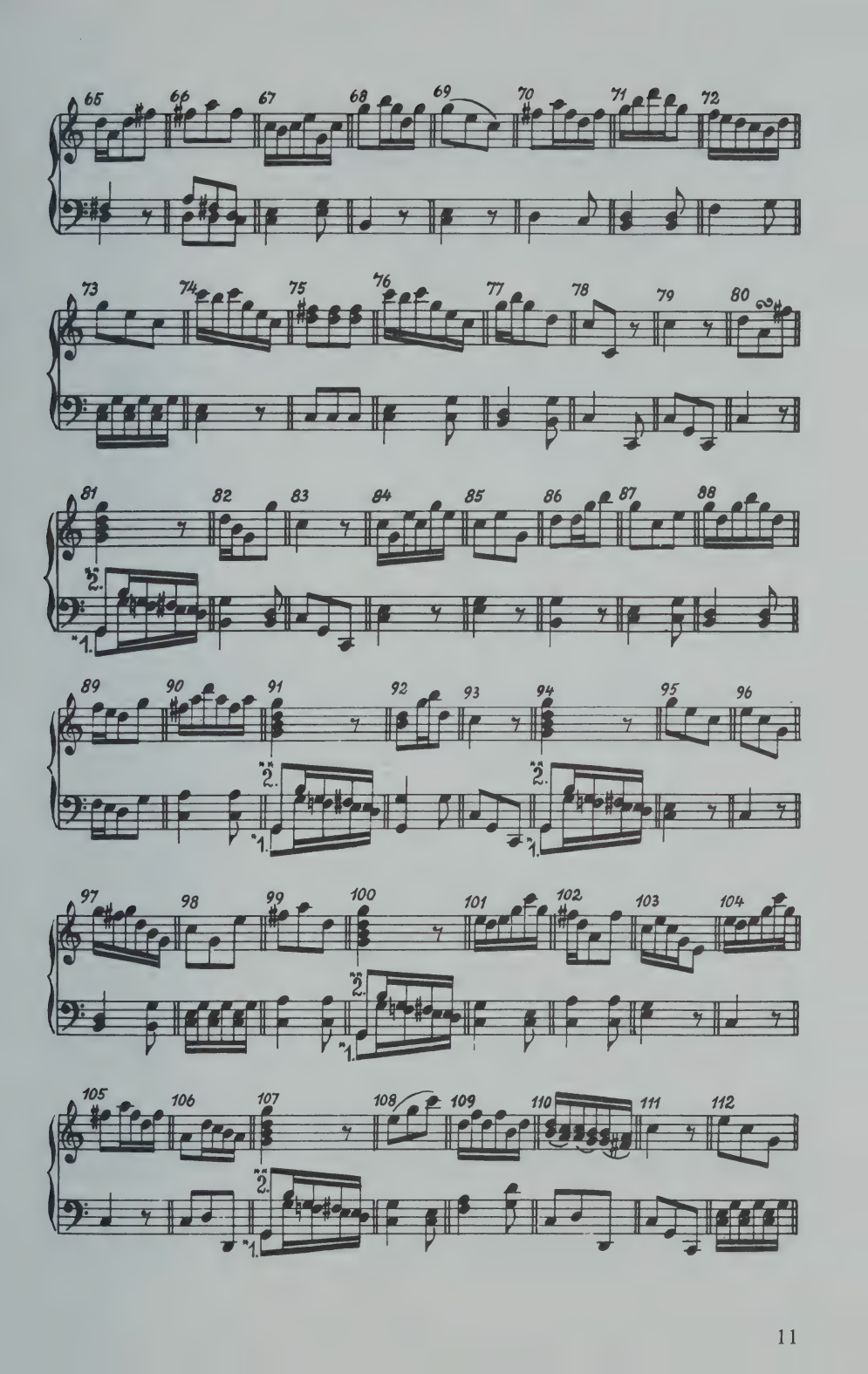
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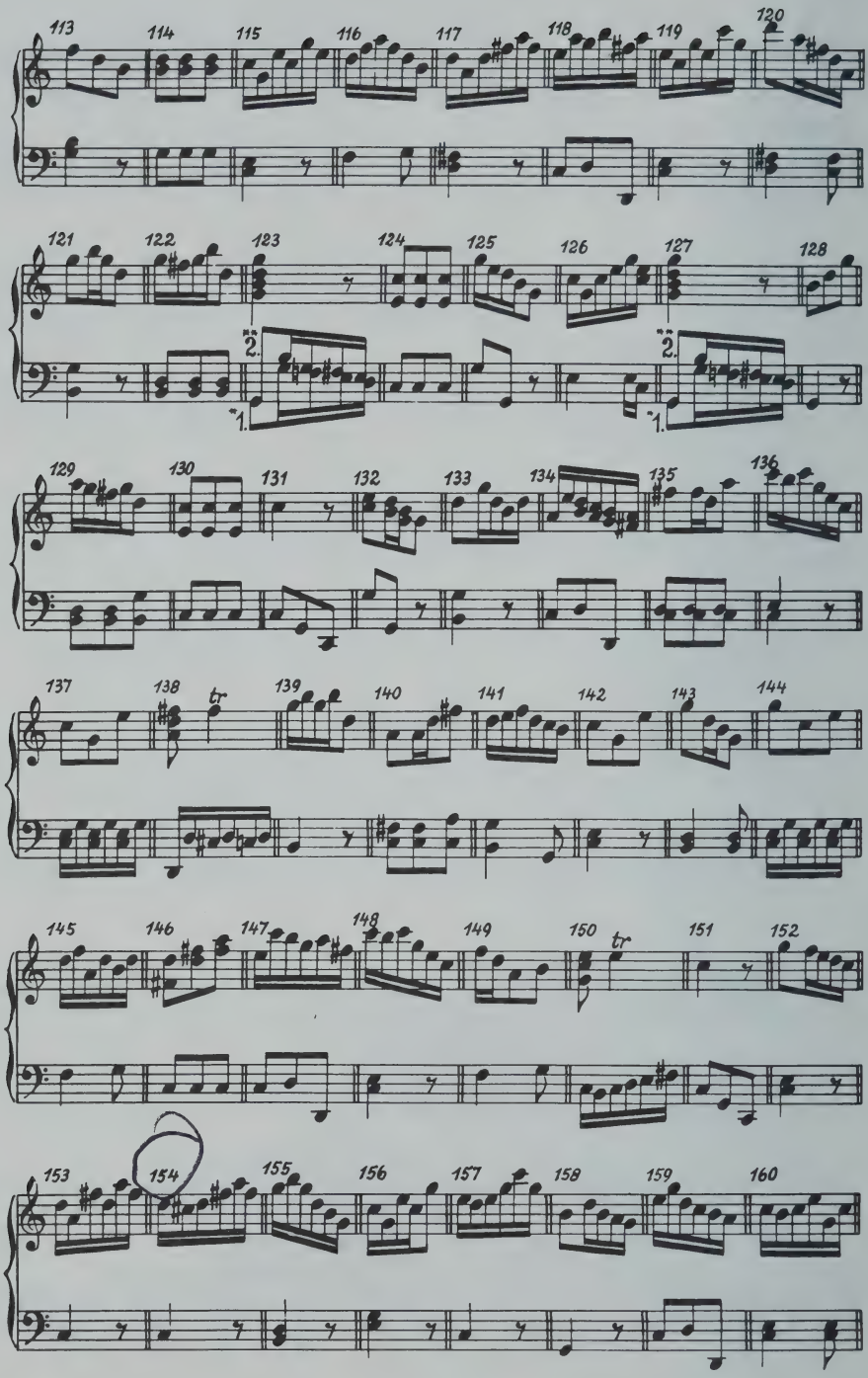
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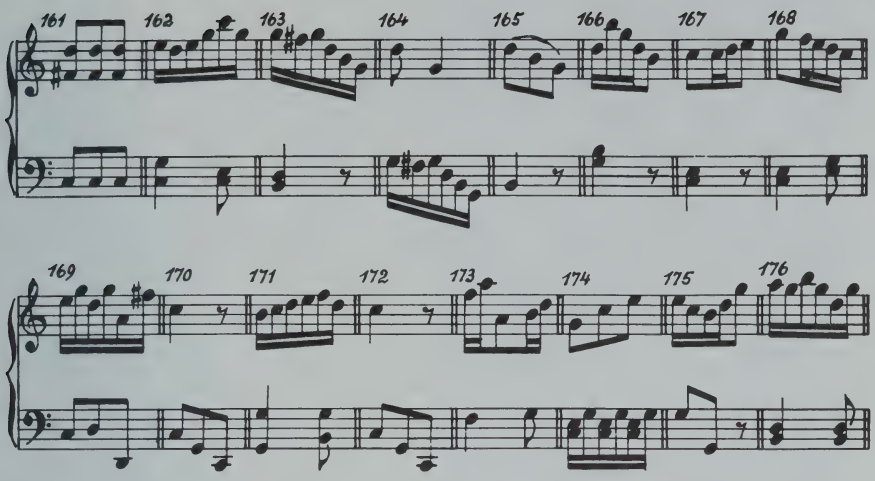

Donald Teeters, Conductor

MENOTTI — *Madrigal Fable — The Unicorn, the Gorgon, and the Manticore* for chorus, dancers and chamber orchestra — Choreography by Ina Hahn

STRAVINSKY — *Cantata* for female chorus, soprano and tenor soloists and chamber orchestra

Sunday, February 27
8:00 P.M.
Sanders Theatre
Harvard University, Cambridge

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666-8284

Assisting Artists

BARBARA WALLACE, soprano, a native of Boston and a graduate of the New England Conservatory of Music, is well known for her concert work in and around Boston. She has appeared as soloist at Gardner Museum, with the Detroit Symphony, the Boston Opera Company, Chorus Pro Musica, the Cecilia Society, and the Cambridge Festival Orchestra. Mrs. Wallace studied with Gladys Miller, Boris Goldovsky, Marie Sundelius and Felix Wolfers, and is currently soprano soloist at historic King's Chapel in Boston. She has previously performed with the Handel and Haydn Society in Mozart's *Vesperae de Dominica, K321,* and Purcell's *Dido and Aeneas.* Mrs. Wallace will be soloist in The Society's performance of J. S. Bach's *The Passion According to St. Matthew* on March 10 at Symphony Hall.

MARSHA DAVIS has studied ballet in New York with Andre Eglevsky and performed with the Eglevsky Ballet Company of Long Island while in high school. She graduated with honors from Adelphi University with a Bachelor of Arts in dance. She has twice toured with the New York Pro Musica in their production *An Entertainment for Elizabeth* dancing the role of Terpsichore. *An Entertainment for Elizabeth* is directed by Julia Sutton. Mrs. Davis is currently teaching dance at the Concord Academy, Concord, Massachusetts and has been an instructor in Dance at Adelphi University's Summer Dance Workshop.

CHARLES GARTH recently danced in the Pennsylvania Orchestra's presentation of *Renaissance Revisited* which was directed by Julia Sutton. In addition to his performances with the New York Pro Musica in their production *An Entertainment for Elizabeth,* he has danced the role of Apollo in *Florentine Intermedio of 1589, The Descent of Rhythm and Harmony* at Colorado College, and the role of the Prince in the *Nutcracker Suite* with the Denver Ballet. This spring Mr. Garth will tour with the New York Pro Musica.

The Handel and Haydn Society invites you to be included on our mailing list. Please send your name and address to:

The Handel and Haydn Society
416 Marlborough Street
Boston, Massachusetts 02115

CHORUS AUDITIONS

Auditions for the chorus of the Handel and Haydn Society are scheduled throughout the season. Singers interested in auditioning are invited either to attend chorus rehearsals which are held Tuesday evenings from 7:30 to 10:00 p.m. in St. Andrew's Hall, Trinity Episcopal Church, Copley Square, Boston, or to contact the Handel and Haydn Society, 416 Marlborough Street, Boston, Telephone 536-2951.

Thomas Dunn

THOMAS DUNN begins his fifth season as Music Director of the Handel and Haydn Society. Renowned for his excellence as a musician and scholar, Mr. Dunn has established the Society as one of the finest chorus-orchestra combinations in the country. He has consistently received such critical acclaim as: "It is difficult to over-praise what Thomas Dunn has accomplished with the venerable Handel and Haydn Society . . . ," and, ". . .he has everything going for him."

A graduate of John Hopkins University, the Peabody Conservatory of Music, from which institution he received the Distinguished Alumnus Award, and Harvard University, Mr. Dunn studied conducting as a Fulbright Scholar at the Royal Conservatory in Amsterdam, The Netherlands, where he was awarded that country's highest award in music, the Diploma in Orchestral Conducting.

Mr. Dunn has been instructor of theory and applied music at the Peabody Conservatory of Music and an instructor of music history at Swarthmore College, where he also was conductor of its glee club and orchestra. He has been a lecturer at the Institute for Humanistic Studies for Executives at the University of Pennsylvania, and has been on the faculty of the School of Sacred Music of Union Theological Seminary, New York. In the summers of 1968 and 1969 he conducted at the Bach Festival at the University of Buffalo and lectured on Bach cantatas. In the summer of 1970 he taught at the Blossom Music Festival and lectured at Aspen, Colorado. He was invited to return to Aspen this past summer to lecture and to present a seminar in orchestral conducting.

In addition to his duties as Music Director and Conductor of the Handel and Haydn Society, Mr. Dunn is also director of Music at New York's Church of the Incarnation, Editor-in-chief of E. C. Schirmer Music Company, and Music Director of the Festival Orchestra of New York.

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An Invitation to Membership in the Handel and Haydn Society

The purpose of the Handel and Haydn Society is to promote the performance, study, composition, and appreciation of music, especially choral music.

Members of the Handel and Haydn Society are entitled to vote in the affairs of the Society, to attend the social functions, to receive advance notice of all concerts sponsored by the Society, and to be given special consideration in seating.

We invite you to support the Society.

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APPLICATION FOR MEMBERSHIP

The Secretary
Handel and Haydn Society
416 Marlborough Street
Boston, Massachusetts 02115

Date

Dear Sir:

Please accept my* application for membership in the Handel and Haydn Society for the year 1972. My membership contribution is enclosed.

☐ Contributor – $10.00 ☐ Donor – $25.00 ☐ Sponsor – $50.00
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NEXT CONCERT . . . . .

Friday, March 10, 1972
Symphony Hall, 7 p.m., **sharp**

J. S. BACH **The Passion According to Saint Matthew**
(complete in German)

Barbara Wallace, *soprano,* Eunice Alberts, *contralto,* Richard Shadley, *tenor,* Jon Humphrey, *tenor,* Francis Hester, *bass-baritone,* Elwood Thornton, *bass-baritone,* Lee Evans, *baritone.*

Ticket prices: $7.25, $6.25, $5.25, $4.25, $3.25.
Tickets now on sale by mail-order at the Society's office. Tickets available at Symphony Hall Box Office after February 19th.

3

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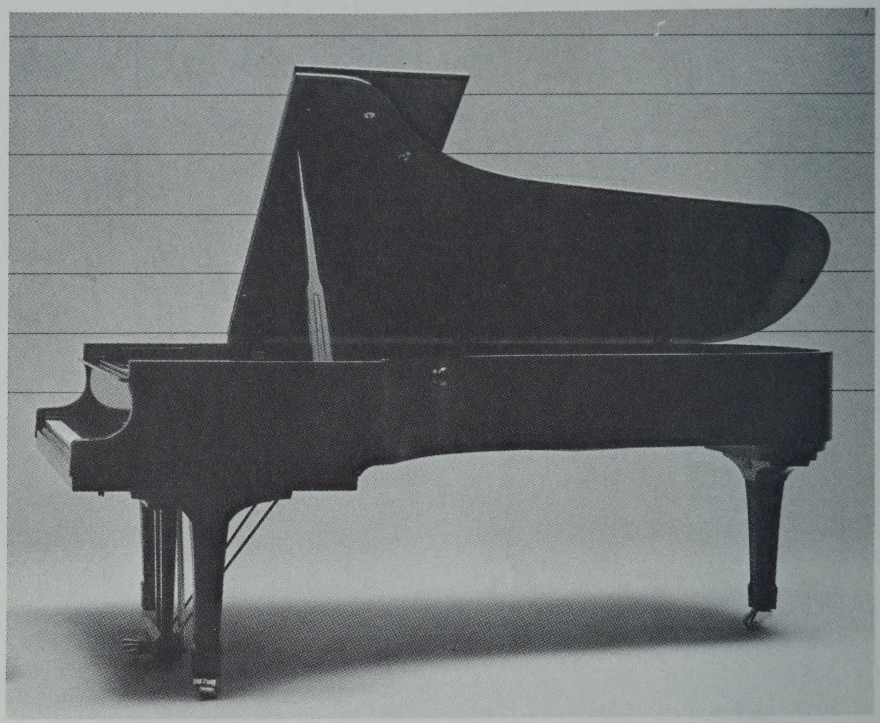

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